

Life History of BETSY HEARNE
taken by Kathleen Brinkmann

MARCH 2012



Preface

The following life history was undertaken as an oral history project for a graduate level history class at the University of Illinois at Springfield. Two interviews were conducted. The first took place on the morning of March 12, 2012 at the Urbana, Illinois home of the narrator, Betsy Hearne, and the second interview was held on the morning of March 14, 2012 at the Urbana, Illinois home of the interviewer, Kathleen Brinkmann.

The narrator, Betsy Hearne, is an emerita professor of the Graduate School of Library and Information Sciences at the University of Illinois at Urbana-Champaign and a storyteller. For further biographical information, please see the chronology of life events below and her Curriculum Vitae in Appendix I.

The interviewer was Kathleen Brinkmann, a graduate student in the Liberal and Integrative Studies program at the University of Illinois at Springfield and a professional storyteller.

The recording was done on a digital recorder and transcribed with the goal of readability. Thus common verbal patterns such as "um," "and," "you know," "I mean," and "so" as well as repetitious words or thoughtful verbal drifting were edited to create a smoother text. The narrator approved and encouraged the judicious pruning of extraneous words for the sake of the flow of the written text. The narrator was given the draft of the transcript and collaborated on the final product. Any clarifications or insertions are indicated by brackets. Relevant books mentioned in the conversation are cited at the end of the interview. Hearne's poetry is reproduced in Appendix II.

Betsy Hearne: Chronology of Selected Life Events

- October 6, 1942: Born in Wilsonville, Alabama
- 1950: Moved to Chattanooga, Tennessee
- 1962-63: Studied at Hebrew University, Jerusalem, Israel
- 1963: First Marriage (Ted Hearne)
- 1964: B.A. In History, College of Wooster
- 1964: First job as Librarian and Storyteller
- 1968: M.A. University of Chicago, Graduate Library School
- 1969: Reviewer at *Booklist*, American Library Association
- 1969: First child born, Joanna Hearne
- 1973: Editor at *Booklist*, American Library Association
- 1980: Second Child Born: Elizabeth Claffey
- 1982: Second Marriage: Michael Claffey
- 1985: Ph.D., University of Chicago, Graduate Library School
- 1985-1990: Assistant Professor, University of Chicago, Graduate Library School
- 1990-1992: Assistant Professor, University of Chicago, English and Education
- 1992-1994: Assistant Professor, University of Illinois, Urbana (UIUC), Graduate School of Library and Information Sciences (GSLIS)
- 1994-1999: Associate Professor: UIUC, GSLIS
- 1999-2007: Professor, UIUC, GSLIS
- 2007: Professor Emerita, UIUC, GSLIS
- 2008: Diagnosed with pancreatic cancer
- 2012: Oral History Interview

KATHLEEN BRINKMANN: This is the life history of Elizabeth [Betsy] Hearne. This is March 12th, 2012 and we are at Elizabeth [Betsy] Hearne's home in her den in Urbana, Illinois.

Now I think we can get started. So, first of all, you were born on October 6th, 1942?

BETSY HEARNE: Yes.

KATHLEEN BRINKMANN: So, this is really a banner year? You will be 70?

BETSY HEARNE: That's right.

KATHLEEN BRINKMANN: Big party.

BETSY HEARNE: That's one way to look at it.

KATHLEEN BRINKMANN: Okay. So, let's just start with your childhood. Can you tell me a little bit about that? What events or relationships helped to shape you?

BETSY HEARNE: I was born in a pine forest in Southern Alabama where my parents had pioneered a clinic for a rural population of poor whites and African Americans; the primary occupation was cotton picking.

My father was born and raised in India of American missionaries and my mother was a Yankee who suffered a lot in the heat and the society, which was not very progressive.
-- do you want to check that? {the tape recorder}

KATHLEEN BRINKMANN: Yeah, it's good.

BETSY HEARNE: They started out in an old plantation house that they rented and they set up the clinic there. It was the biggest place available. Within the first year, it burnt to the ground with all of my father's medical equipment and my mother's wonderful library of architectural history books.

She was finishing a Ph.D. in architectural history from Harvard and so she used the insurance money to help build a clinic where my father could practice. They did literally build it in a pine woods that was land donated to them by one of the local farmers.

While they waited for that to be built -- and my mother did a lot of work on that because she was interested in architecture and wanted to be an architect, but they didn't allow women in those days to be architects. There are great stories about her defying the ethos at the time.

But they housed his temporary work in the jail that served also as a post office and so my second brother was born behind bars they always say.

KATHLEEN BRINKMANN: (Laughs.)

BETSY HEARNE: My mother set up her cooking in the safe area. So, it was a very primitive society when my parents got there. They were still plowing with mules and oxen.

I remember clearly walking down to the little crossroads town which had a feed store, a little tiny grocery store and the jail/post office and a sort of mechanic's gas station, one on each corner, and that was it. That was the crossroads of the town. Walking down there, I remember mules being hitched up out in front of the store.

The roads were dirt roads, except for the highway that went through the town, but we lived way off in the woods and really the only people I had to play with were my two brothers, who constantly ran away from me.

KATHLEEN BRINKMANN: Were they older? You were the youngest?

BETSY HEARNE: They were older. Both my brothers were considerably older. There was the world of the clinic where my father did everything. He did house calls all the time. He performed an emergency tracheotomy on somebody's kitchen table. He saved people from burning tractors. He was really one of those country doctors and, of course, delivered all the babies wherever the babies came.

I [was] also, making house calls with him, saw the world, dire poverty of families who had no shoes for their children, who didn't go to school because of cotton picking. Our school let out six months of the year for cotton picking. There were no indoor toilets in the school. We had an outhouse.

I never went to that school. My brothers went to that school but I was home schooled by my mother. She felt that the boys were not learning how to read; there were no textbooks.

So, I did a lot of listening to what went on in those worlds. We had a farm; we had a barn with a lot of animals. I spent most of my time with animals. I had a dog. There were barn cats. There was a cow -- in fact, I was named Betsy after our favorite cow -- and a horse, a big garden areas, and bees.

Then, there were wild animals that people kept bringing to my mother, orphans. I had, at one point, a skunk and a raccoon in my bedroom. The skunk was de-scented, fortunately. We had baby owls. We had a snake that my father used as a mouse trap, which

I found in my various clothing drawers. There were lots of snakes around that were pretty scary.

We had chickens. I would collect the eggs for half a cent an egg and the chickens would attack from the top. I was lower than they were and I would put my hand up to get the eggs and they would peck at me.

There were lots of scary things in the natural world and at the same time it was a world so beautiful and a world to which I bonded so deeply. Everything was in the rhythm of the natural world there.

It was a huge shock to me to move into the 20th century. Even though I was born and raised in the 20th century, it was way behind the times. We had the only telephone because he was a doctor and, of course, it was a party line and I overheard all the stories there. I [also] heard African Americans telling wonderful stories, people who couldn't read but who were incredibly sophisticated in terms of storytelling and they had an oral literature that was very rich.

KATHLEEN BRINKMANN: What kind of stories would they tell?

BETSY HEARNE: Lots of gossip. They told a lot of scary stories, I think largely for my benefit.

KATHLEEN BRINKMANN: (Laughs.)

BETSY HEARNE: One I remember was the story of the wheeling snake, that a snake would turn itself into a wheel by holding its tail with its mouth and then would come after you down the road. So, of course, I was always looking over my shoulder to see if this snake was following me.

I believe, although I haven't done any extensive research on this, that it is a fairly common legend, but I need to follow up on it.

There were ghost stories. There was a lot of gossip.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: There was quite a bit of violence in that time and that place. One of our friends reputedly killed his wife's lover and I remember visiting him in jail with my father with me, of course, but it was a very -- I don't want to use the word "primitive" because that's so [widely misused], but it was certainly a time and a place that is gone now and that was in many ways (pause) very backward and yet at the same time in many ways was so rich.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Obviously, the storytelling that I overheard shaped me, the way people used timing and pace and word choices and well-used phrases. But, also, my mother read to me and I was home schooled, so I was reading very early and my favorite reading was fairy tales.

We didn't have a big children's literature in those days, although I did have lots of nursery rhyme books and things like that, but there was not this rich body of children's literature that we have now. I read adult books, but I loved fairy tales.

That was my transition between --

KATHLEEN BRINKMANN: So, Grimms' Fairy Tales? Hans Christian Andersen? What did you read?

BETSY HEARNE: Well, interestingly, my favorite book -- and I got it out -- my favorite book was the --
{Shows me the book}

KATHLEEN BRINKMANN: "East of the Sun and West of the Moon"?

BETSY HEARNE: Right, and this, favorite story in here was "East of the Sun and West of the Moon." This is the actual edition that I used and it's illustrated by Kay Nielsen. (1) It's spelled Kay Nielsen, but it's [pronounced] Ki. He was a wonderful illustrator.

KATHLEEN BRINKMANN: That's how it's said? Ki?

BETSY HEARNE: Ki.

KATHLEEN BRINKMANN: And that is Swedish or what?

BETSY HEARNE: He's Norwegian.

KATHLEEN BRINKMANN: Norwegian, okay.

BETSY HEARNE: So, this book really imprinted itself on me. I wasn't crazy about Grimms' Fairy Tales, but the Norse fairy tales were just ripping.

Still the Grimms put me off. I don't know whether it's the cruelty. But whatever the case, "East of the Sun and West of the Moon" is about a woman who, through her courage, gives her family a viable living by going off with this bear and he turns out to be enchanted. She saves him from the trolls by going east of the sun and west of the noon. So, she's an adventuress.

I didn't realize until I actually finished my Ph.D., which was about "Beauty and the Beast," this book [*Beauty and the Beast: Visions and Revisions of an Old Tale* (2)] about the history of

"Beauty and the Beast," and I knew that "Beauty and the Beast" was a variant of the tale type that's also "East of the Sun and West of the Moon." But I somehow hadn't gotten my head around the emotional roots of my interest in "Beauty and the Beast" until I finally realized, "Oh, yes, these are similar stories." In many ways, they are the same story. They are the same tale type, a slight different variation on the tale type. I realized after, through a 35-or-40-year period of studying "Beauty and the Beast" and then "East of the Sun and West of the Moon" that we all have root stories of one kind or another, whether it's a fairy tale or a family story or something that has shaped us. Or maybe it's a group of stories or maybe it's a children's book or a picture or whatever.

So I helped -- with the help of a co-editor, I put together a book of essays by women scholars who talk about the stories that shaped them and some talk about fairy tales, some talk about family stories, some talk about children's books.

That book is called *A Narrative Compass: Stories that Guide Women's Lives* (3). So, in a sense, the childhood book and then the adult book and then the elder book gives this kind of life stage of thinking about a story first that's imprinted and then that goes through an intellectual exploration and then goes through a perspective that tries to connect how stories affect us by using that particular story as a study. My essay is in there; there are other wonderful essays in here.

My mother was a good storyteller and she told stories about the women in the family --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: That was inspiring to me. My father was a hunter and, in a way, I think he glorified war. It was World War II when I was young and he would listen to the radio and wish that he could be there fighting -- he was too old to fight, to get into the services -- whereas my mother epitomized this Pioneer women's spirit of nurturing and that for her was courage.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Whereas for him it was courage in the battlefield. I really absorbed her stories about women's courage. Again, those were stories that I heard from the time I was born and that eventually I translated into another book, *Seven Brave Women*, (4) some of the stories that she told in her family. She was a tremendous source of storytelling for me. I'm sure I'll think of other pieces of childhood. I didn't go to school until I was eight and I was a real outsider, so I was not (pause) welcome in the school where we finally ended up. I was teased a lot. Again, I took to books as best friends and so stories really were where I lived --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- That eventually shaped my study of stories. I absorbed endless numbers of books.

KATHLEEN BRINKMANN: Uh-huh. When you were in school, you started out thinking about creative writing, but then you eventually got your degree in history.

BETSY HEARNE: Uh-huh.

KATHLEEN BRINKMANN: How did that sort of evolve?

BETSY HEARNE: We had a creative writing teacher in the college [in] Wooster, Ohio. I left the South in order to go north to go to school because I never really fit in in the South and he [this teacher] wanted everybody to write like either T. S. Eliot or Hemingway. He was a real 'guy,' stereotypical. I don't want to generalize here because there are so many sensitive men who teach creative writing well, but this was not one of them. I was really afraid and I never articulated this to myself clearly, but I just, I was afraid. I had a visceral fear of having this one source of my consolation attacked.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I had always written. I have a book that I wrote when I was four, maybe five years old --

KATHLEEN BRINKMANN: Wow.

BETSY HEARNE: -- I wrote for my mother. I will have to look for it, but it's a little book of poetry that I wrote. And--

KATHLEEN BRINKMANN: Very precocious, huh?

BETSY HEARNE: Well, I was in the kitchen while my mother was cooking and she was teaching me. I had a little desk in there and that's where I did all of my work. We had a system that the missionaries had used, the Calvert system, to do math skills and drills and things like that, but a lot of the work that she did with me on writing was just writing.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I was lucky in that way. I didn't have those stupid Dick and Jane books.

KATHLEEN BRINKMANN: (Laughs)

I had fairy tales and I practiced my writing, writing poetry and stories.

I had always written and I wrote in high school. I had a teacher who gave me an assignment and said afterwards, "Do you realize that what you've written is a poem?"

Then she sat down with me and worked on it and then she sent it out. It got published in a student collection and then [from] that student collection, the best of that got skimmed off into a national collection. I had so much encouragement from teachers, starting with my mother and then going on through these English teachers that sensed my passion for stories and literature and poetry.

By the time I got to college, I had written a lot, but there was this instinctive fear of this person, even though I had trusted my other teachers. I think in many ways you have to go with that, you know. You have to find the right teacher.

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: So, what I did find at college was a fantastic history teacher who was very empathetic and really understood that history is story.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Even in those days, it was mostly his story rather than her story.

KATHLEEN BRINKMANN: Right

Nevertheless, I just fell in love with the fact that here was something I could study that had stories and was not threatening. It was a source of stories, but was not threatening my own...

In college, I was -- I've always also been a musician. My mother was a harpist and a pianist and I was a guitarist and a pianist and a singer and had gotten involved in Spanish folk music because we had someone who lived in an apartment near us and I had taken care of their babies and learned how to play the castanet. Music really informed my poetry and my writing. I still think of writing as music in a way.

KATHLEEN BRINKMANN: Oh, that's nice.

BETSY HEARNE: In college, I was doing a lot of song writing, singing and singing folk songs, so I was asked to do a program for our chapel. It was a Presbyterian school; we had to go to chapel. I did a program of folk music that included Israeli folk music. On the next day, on the way to the coffee shop, a car pulled up and it was an administrator who said, "We really liked your songs and we have a Jewish industrialist in town who is willing to give us a scholarship if there is someone who is

willing to go to Israel for a year's study abroad and we thought maybe you would be interested."

KATHLEEN BRINKMANN: Wow.

BETSY HEARNE: It was a complicated story. The college had been trying to attract this guy's money for a long time and he was an ardent bridge player and the administrator had gotten into bridge game with him and had bet him a scholarship.

KATHLEEN BRINKMANN: (Laughs)

BETSY HEARNE: Because there were these Presbyterians and maybe just a couple of Jewish students, but no faculty or anything, so he didn't want to give money.

But he lost the bridge game and they had to find some Presbyterian who was willing to go off. This was when Israel was at war, which they always were until Egypt, the settlement, and now are at war again.

So, I said, "Yes, sure, I would love to." Then they said they would help me apply to a program and I applied for the Friends of the Hebrew University. I was so excited. I started to learn Hebrew, which of course I didn't know.

Then I got a letter right before I left from the Friends of the Hebrew University saying, "Oh, by the way, we left out the page that describes your Jewish experience," and I had to tell them that I wasn't Jewish and they said, "Well, then you can't go in this program," because so many people have fallen in love with Sabras and then we've got all these problems on our hands. So, I was grief stricken and I said, "I'm going to go anyway. I don't care if it's dangerous."

That night I went to a dance, which I never did, but my roommate said, "Come on, go with me," and I walked in and they were playing "Exodus" (humming) from the film and this gorgeous Jewish student, who was one of the few, David Schwartz, came up and said "Will you dance? I understand you're going to Israel," and then I told him my sad story and he said, "Let me talk to my Rabbi in Philadelphia." Within a few days I had a letter from the Hebrew University saying, "After all, we've decided you can come."

KATHLEEN BRINKMANN: Oh, wow, synchronistic.

BETSY HEARNE: So, that was a hugely influential year in my life for many reasons. First of all, I studied anti-Semitism and Jewish history at the Hebrew University and that experience helped me understand the racism in the South.

I had to get away from it. I had watched it and grieved. Remember, this is pre-civil rights. My father and mother were both against segregation and that's one of the things that had separated me from that society and made me an outsider. I had experienced being an outsider and seen and grieved over the racism, but I didn't understand it until I began to study it in another setting, racism in another setting.

My roommate in Israel had been a child in a concentration camp, so we went to Yad Vashem.

She was exploring. Her family had been refugees to the U.S. So I really went into that deeply.

I also wrote a historical novel, which my wonderful history professor accepted as a senior thesis. For my junior thesis, I studied Hasidic folklore and folk music.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: That was all about storytelling; it was about lore, ritual lore and a religion or a subsection of a religion that uses stories as a way to convey belief. Ba'al Shem Tov is a famous storyteller.

Then, slowly I just made this journey toward becoming a storyteller. And I'm not a performer. My interest is in the story itself. I've never performed a story other than to give it to the audience. I'm not a person who is particularly comfortable in performing and I have to really gear up for it. In fact, even as a musician, I was really nervous to perform.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I know people who are just natural performers. So, then I found myself supporting a husband at the age of 19 and I applied for the only job I could find in Wooster, Ohio my last year that seemed like I could do it. My history professor said, "Yes, you can do this." It was a children's librarian job at the local public county library. And they said when I applied for the job, "Well, you have to run a story [program]-- you have to be a storyteller. You have to tell stories to kids." I said, "Oh, yes, I can do that," which was a big story. You know, I had babysat for kids and I had certainly listened to a lot of stories in my life and read them.

But [to get] this job, they said, "You have to take a course in children's literature." For that year or two that I had that job, I read hundreds and hundreds of stories, not for the course -- well, partly for the course -- but also to be a storyteller and have a storytelling program every week. For every story you find that you like, you've read 25 that you can't tell or you don't like, or more. So, I just submerged myself. And I didn't have any coach or mentor in this.

Since that time, I realize after all my study in reading that I did do it right. I instinctively my way through, realizing that you can't just tell any story. Of course, I made a lot of mistakes.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: But the first story session I had, there were only three kids and two were siblings and that was in early September and by Halloween, I had probably a hundred kids. There were so many, they had to take them up into the attic. I've told this story many times. It was an old Carnegie library and there was no heat and it was a cold October, end of October, and the kids were all in their coats and I had a sweater and I was telling Br'er Rabbit stories, which I have a very complicated relationship with now (because of Br'er Rabbit, Uncle Remus, the South), since I've done a study of them, but at that time I knew them and told them and loved them, but I was also aware of the racist baggage that went with them.

Nevertheless, the kids loved them and I realized how powerful stories were with children. I was telling this story when I realized I was snarling when I had Br'er Fox come on because the kids were snarling back at me like this and his tail was twitching because their fingers would go [twitching], and I realized they were mirroring me. This one little boy got closer and closer and closer and he was practically hugging my legs, which children do when they are really into a story, and then he threw up all over me and I thought, "Well, this is power, you know, either he has the flu or this is just too much for him." (Laughs.)

KATHLEEN BRINKMANN: (Laughs)

But, again, I did what storytellers do; I took off my sweater and I covered up the throw-up and signaled one of the people to take him out and finished the story because the kids were so into it.

Now in my classes in storytelling, I've so many times told people, "If there are interruptions; if you make a mistake; if a kid throws up; if the kid is, you know, bothering his neighbor, just drill the story. Don't leave it, unless you see that you're telling the wrong story and you need to bring it to an end because kids are upset or whatever." This was the flu.

Anyway, that experience again changed me. In order to support my writing habit, which was clear I would not make a living with, I decided to go to library school. My then-husband had gotten into the University of Chicago English Department, and University of Chicago had a great children's literature youth services library school, so I got a scholarship there and then worked in the library school as a storyteller, which had a

wonderful program -- and still has -- of storytelling all the way up in elementary school from preschool.

I had told stories to my group; we had daily storytelling and lots of teaching through children's literature rather than textbooks, book talking in the classroom, which is a form of storytelling.

Then I went into a job as the children's book editor, book review editor at the American Library Association Booklist where I saw all the children's books that were published every year -- 6,000, five to 6,000 a year -- and was in charge of a staff that reviewed many of those books and I reviewed books.

After I guess about ten years of that, I decided to go into the Ph.D. program at University of Chicago because I was getting really interested in seeing all these, especially picture books, but also collections of folktales and I wanted to do doctoral work on folklore and folktales. And, again, that was a shift that took me to a new place in story, to a new understanding of story, reading about folklore and about folktales and getting a step away from folk -- from storytelling as practice to storytelling as being studied by people in education, or story as literature to story being studied as theory and literature in an English department. Because I did interdisciplinary [work]; even though it was a library school, I did interdisciplinary work on the history of storytelling in library work, especially as nurtured by women.

So, all of those were areas that I was able to explore much more in depth through the doctoral program and from there launched into a profession of scholarship and teaching that really fed each other. I really see teaching as storytelling.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: It's another form of storytelling. This has carried me through. I'm never tired of this subject. I think I was the only one in the graduating line of my Ph.D. who was still fascinated by Beauty and the [Beast]-- my dissertation. I'm still writing about "Beauty and the Beast." I'm still reading new graphic novels, that are -- I think the most recent was Marian Churchland, a cartoonist that did beast, "The Beast." I've seen movies, written encyclopedia articles, thinking about it. I have a lecture at the Eric Carle Museum coming up.

And, also, tying together what I would call formal folktale, which is folktale in print or in more formal modes of storytelling in a library setting to informal storytelling in the family --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- in the workplace and in, around the playground. There's a lot of storytelling that goes on that I think fits into our more formal storytelling in ways that we don't really know yet.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: So, I'm real interested (and that was partly "The Narrative Compass" book) in how do we connect our personal life stories with the stories that we read and tell ... "formally" is not really the right word. I haven't quite found the right word yet.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: And performance is -I don't know..

KATHLEEN BRINKMANN: Yeah, I think it's hard for people to be that self-reflective sometimes, to tease out what stories they seem to be following in their lives. I think sometimes that might be difficult for people, especially if they're not particularly well read. "What was that story that just, you know, I turned on, or really sunk in?"

BETSY HEARNE: Most people don't think that they know stories or tell stories and everybody does.

I worked with an elder group here who has memory loss problems and if I asked them about stories, they wouldn't register or respond, but if I primed the pump and said, you know, "When I was a little girl, such and such happened," then they would respond with stories that happened to them when they were children. And they were wonderful stories.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: But they don't think of those as stories. They think of them as what happened to them or that time Uncle Willie fell off the roof. And those stories are really quite polished and if they are remembered, there's a reason that they're remembered. That's what interests me.

If they're [the stories] changed - people change and adapt stories throughout their lifetimes to what's important to them. The first signal is that they've remembered the story at all and retold it. And the second signal is that they've shaped it and adapted it to what they think is important about their lives --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- to their value system.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: It's really not important, the facts about how Willie fell off the roof. What's important is what that person remembers.

KATHLEEN BRINKMANN: Uh-huh, because that's the meaning of it for them.

BETSY HEARNE: Exactly, exactly. In the world of the discipline of history, there's still a lot of suspicion of oral history because people change facts all the time and, of course, historians are dedicated to finding out what really happened and yet what really happened depends on who's telling about it.

KATHLEEN BRINKMANN: It's very subjective.

BETSY HEARNE: It's very subjective. I believe that many historians have a problem acknowledging that. For many, many years, history was told primarily by male historians because they were the scholars and basically the women were Queen Elizabeth or Queen. They weren't really paying attention, first of all, to ordinary people very much and especially to ordinary women and so a lot of what we know about ordinary women was passed down in oral history, in family history. Of course, that's really suspect because maybe somebody made this up or maybe they exaggerated it.

It is a problem in terms of the discipline of history. I understand that. But there are wonderful oral historians that talk about that. Alessandro Portelli is an Italian folklorist who talks about the way to get at real meaning in a community or an individual is to listen to what they're saying and even compare it to the facts, quote unquote what the facts are, because that's the meaning is what people remember.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: So, maybe there's two kinds of truths going on here of equal importance. I'm not saying that the facts aren't important, but I am saying that the memory is important and the adaptation of story.

KATHLEEN BRINKMANN: You've written some other books, some YA books, young adult books, and in those it seemed -- I had a couple of them here -- *Listening For Leroy*, (5) can you tell me a little bit more about that? Because that sounded like it was a little bit from your life, maybe a little autobiographical.

BETSY HEARNE: Yeah, yeah, *Listening for Leroy* is quite autobiographical. It has the usual adaptation to a novel format in translating experience into fiction. In other words, okay, I had two brothers, but two brothers were too much to manage in the scope of this book, and so I made it one. And it was actually interesting as a storyteller after I finished the book to back off and see what I had changed, what I had adapted

because I did do quite a bit of fact checking and I was impressed actually with how much I remembered in my memoir -- which is unpublished -- that agreed with facts.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I went to a camp where they were training people like Rosa Parks to do the kind of civil resistance that she did. My parents knew the people from Overland who established that camp in Tennessee.

I just remember this experience of going on a bus and spending two weeks with people, black and white people who were swimming together, which I had never seen before. Of course, my parents were all for integration, but when you went to a swimming pool in the South, there were only white people because there was a separate swimming -- if there was a swimming facility for black people. This was in many ways an eye opener that this can really exist, that this ideal that my parents had always told me about really could happen. I had never been north. I had never been to India where my father's stories came from.

I knew black people and white people mixed in his clinic, but I wouldn't say mixed. He treated them in -- well, there was a race riot around my father because he protected an African American boy from some white boys that were bothering him and there was this huge threat of violence in connection with that.

I won't go into all those stories, but one of the stories is retold in "Listening for Leroy." That story of that race riot is retold. There's a central tension in there of my loving the people, the African Americans who worked in my father's clinic and the tension (pause) of how they were treated in the rest of society.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Of course, we had visitors from India all the time because my grandparents, who had been missionaries all their lives and their parents had been missionaries, had retired to our little compound in the woods and had a house there and so they had a lot of Indian visitors who were considered black --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- in the society, so they couldn't go to the store without my grandmother being with them and introducing them as from India -- because they were --

KATHLEEN BRINKMANN: Wow, this is absolutely fascinating. (Fixing the tape recorder)

BETSY HEARNE: Well, we can keep going. I'm fine.

KATHLEEN BRINKMANN: Okay. Let me put a new tape in here. Okay. Well, I'm just enthralled. This is crazy. All right.

BETSY HEARNE: I have a memoir I could loan you that might be interesting to compare with this, "Listening for Leroy." It's not public, but I don't mind you reading it.

KATHLEEN BRINKMANN: Thank you.
All right. [Speaking into the tape machine] This is the second tape. This is March 12th, 2012 and we are talking with Betsy Hearne.

All right. So, I'm fascinated because these books bring up all sorts of different aspects about you. Of course, when we write, it is all about us and I was particularly taken by the "Seven Brave Women" and I read it and I realized that -- it sounded like it was from the daughter [point of view], so it was your daughter?

BETSY HEARNE: Right, I made it that way --

KATHLEEN BRINKMANN: Yes.

BETSY HEARNE: -- because I didn't want to be some old lady telling the story. Who would be interested in that, who was seven years old?

KATHLEEN BRINKMANN: It took me a little bit and I thought, "Wait a minute." But that was really interesting. But my question was, what was the bravest thing you ever did?

BETSY HEARNE: (long pause) Be myself. It has not been easy to forge my way and hew to my own vision --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: First as an outsider child and then as a sort of subterranean writer and then as a person who believed storytelling was not just for kiddies. At the University of Chicago, I had to forge a different vision of storytelling and persuade people who considered themselves intellectual giants that story counted and at a time where people were closing down library schools and closing down courses. I mean, storytelling, what kind of a course is that?

I had to really forge a scholarship around storytelling. It was not strictly folklore; it was not strictly history and it was not strictly library science; it was not psychology; it was not art or any of the things that fed into the central idea of storytelling at the core. I do define storytelling broadly. I think that pictures tell stories in picture books. The study of narrative art in picture books is crucial. So, there are all these things that feed into it.

I also had to convince a faculty that writing children's books fit into that important study of story because unless you're in a creative writing department, a lot of scholarship is not creative. Or if it's creative, it's perceived as being suspicious.

I really had those two parts that fed into each other and it took so long to integrate them, both for myself and then once having persuaded myself, persuading other people that these two activities were valuable in informing each other that writing a children's or young adult book and studying stories fit into each other and then translating all that into teaching.

I had many students who were interested in creative writing that I had to persuade, "Well, studying stories is really going to help you."

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: At the same time, I had many students who were studying stories that I had to persuade, "You need to tell these stories to really understand what they -- what makes them tick, because if you tell the story to a bunch of kids and you leave out a major part of it, all of the sudden you're going to have to make something up," you know. This is a fluid --

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: -- thing. Or they're not going to understand something and so you're going to have to pitch the story differently; you're going to have to adapt it. So, the creative part and the research part fed each other.

KATHLEEN BRINKMANN: Uh-huh. Storytelling really seemed to have a renaissance in the latter part of the 20th century and how do you feel that library schools, or what have you, influenced or supported that?

BETSY HEARNE: I think libraries kept storytelling alive for a long time. Throughout the 20th century, these pioneering women librarians acknowledged -- well, recognized and acknowledged folktales and folklore as an acculturating experience for immigrant children and for all children learning to read and they recognized the aesthetics of literature.

That sounds funny, but a lot of people in education were looking at the skills-and-drills aspect of reading, whereas libraries were saying, "No, it's the aesthetic experience. It's the emotional experience of hearing a story and reading a story that imprints children."

Because mostly throughout that century, people were using flat generic readers to teach children. Librarians were giving them this vital, wonderful, living folktale experience, both orally

and in print. Part of my "bravery?" in being me was that I came before the renaissance of storytelling, before it really gripped the scholarly and popular imagination as being a major vehicle for adults to communicate. A lot of people look down on children as a study or of folklore as being "mythical," not important stuff.

So, I sort of lost my train of thought here. Librarians kept this alive, storytelling alive as a tradition when a lot of people were saying, "Storytelling is a thing of the past."

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: It's what they did in the 1800s and the 1700s and back by the primitive firesides. Librarians were still doing it.

It's true that a lot of their sources were literary, but also they were adapting stories; they were keeping the tradition alive and recognizing it and those -- that was going on, fostered in library schools who were training them from 1900 onward. I could talk a lot about that, but I won't get into that.

But then storytelling also became a more popular forum as in the storytelling festivals in Tennessee and performers began to tell stories and that is a very different thing from library storytelling.

Those library storytelling people were not primarily performers. Some were; some weren't. But the performers sort of took up the ball and carried it as if they were the first to discover it, which I think irritated me that these libraries had already put in a century of work here and yet the storytelling renaissance perceived itself as having derived from this festival kind of performing.

I'm over generalizing here because there are many librarians who joined that festival tradition and are great [tellers] in both libraries and festivals. Janice Del Negro is one of them. Janice Harrington was one before she went into her career as a poet and writer. There are so many.

But at the same time, as a researcher and a scholar, I was reading these divergent stories about storytelling that seemed unaware of each other. And then there was the other trail, which was the folklorists who really didn't want to see themselves as associated with children because they were trying to justify themselves as a scholarly tradition and they wanted to be perceived as scientific folklorists, social scientists, and being associated with children irritated them because it seemed as if that was not as important in the world of research and scholarship.

So, you've got all these. Then there were the education people who didn't at that time really perceive of storytelling as

important and now do. I mean, Peggy Miller's work, for instance, in family storytelling and family narrative is huge.

These traditions eventually did become aware of each other and I did my best to help make that happen because they will only enrich each other. I talk about that a little bit in the --in the dissertation because at that point the traditions were still not tapping into each other's scholarship and I thought it was important that they would.

KATHLEEN BRINKMANN: How have women's changing roles as storytellers, writers, librarians influenced the development of children's literature? You've referenced this.

BETSY HEARNE: Well, these are the women who were on the committees that developed the Newberry award, the Caldecott award, who, while they were not telling stories in a storytelling program, were busy handing out books to children. In order to hand out those books to children, they had to have been trained in which books to buy and in evaluating good literature for children, which was not happening in the education world in large part.

There were the Bank Street readers who seemed to have some awareness of children's literature, but very definite ideas about what should and shouldn't be in a children's book.

But the librarians were really looking for great literature and they were saying, "Children's literature can be as good as adult literature." It is as important. It has a literary tradition that whether you're 8 or 80, this has valuable content and moving aesthetics that are worthy of study.

So those librarians in library school were not only studying storytelling, they were studying children's literature and they were the --they were the missionaries; they were the harbingers; they were the ones that sustained the publishing industry of children's books, which in many cases was run by ex-librarians.

My editor of 40 years, Margaret K. McElderry, who was a famous editor, had been a librarian, had been trained by Ann Carol Moore, who was one of the first great children's librarians, and she -- Margaret McElderry left librarianship to become an editor and then she fostered great writers and turned out great children's books and fostered connections with librarians who bought those books. Then the librarians passed them out to children and used parts of those books to tell stories, whether they were folktales or fiction or even nonfiction.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: The connection there throughout the 20th century and still today is crucial. I should talk a little bit about

the question you asked earlier about how storytelling has permeated my writing.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I talked a little bit about the autobiographical work, but I've also written fantasy, which I want to use three books as examples and the first one is *Wishes, Kisses and Pigs* (6), which I realized after I wrote it, the central premise is based on a favorite story I had as a child and I think I still have [the book].

It's over here. It might be *The Green Umbrella* (7) or it might be *Stories to Tell Children* (8). And you can see these were old and tattered and collections that were in many libraries and that my mother had bought for me.

One of those [is magical wishes] -- the premise in *Wishes, Kisses and Pigs* is that a girl accidentally turns her brother into a pig and then has to undo it. When I finished writing it, I was remembering that one of my favorite stories was "Three Wishes" in which a man is digging in his garden and he catches a little creature who says that he will give him three wishes if he lets him. So the man goes in and has this argument with his wife by the fireplace as to what they will wish for,

KATHLEEN BRINKMANN: (smiling)

BETSY HEARNE: Yes, and you know this story.

They had this fight, but they're both hungry so he, without realizing it, he says, "If only I had some sausages," and there are the sausages and she's so angry that she says, "I wish one of those sausages were on your nose," and then, of course, the third wish has to take the sausage off. I didn't think about that, but that "wishes going astray" is the premise here.

Then I drew on a lot of lore also I think without realizing it. "Molly Cow" is based on Betsy, my cow, and there in the mountain top of the Tennessee Mountains and the pigs, that's all honing back into that lore of my childhood, but turning it into a novel. I was unaware then as I was writing that until afterwards. But then a collection of short stories (*Hauntings* {9}) that I wrote recently, I was very aware, I was using folktales for these and I spent the last 26 or seven summers in Ireland in a small village and some of these are based on stories that I heard there --

KATHLEEN BRINKMANN: I've got that book and read it. It's great.

BETSY HEARNE: -- and researched, then wrote notes on the folktales. There are various stages or ways that I've drawn on the folklore. Then, *The Canine Connection* (10) which is all

realistic stories, at the same time has some folkloric elements in it. One of the stories, "The Drive," actually happened to me, and it's a story of taking someone -- in this case my old mother and I'm a teenager in the book because it's a book for teenagers -- but there's a dog, my dog, my Border Collie, in the back seat -- used to curl up and you could hardly see her because she blended in with the upholstery -- and someone approached my car and the window was open. It was in a very dangerous neighborhood and my dog just rose up out of the back. This guy's hand was already in through the window and this unearthly growl comes from the back seat and the hand is quickly withdrawn --

KATHLEEN BRINKMANN: (Laughs.)

BETSY HEARNE: -- and I drive on. That, plus a couple of other experiences, coalesced into this story of this girl who leaves her mother in the car while the car is running and the dog -- and someone tries to take the car and the dog grabs the back of his neck; he just feels teeth on the back of his neck. That is so like the legends I used to hear growing up of someone in the back seat --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- rising up and grabbing a driver, but in this case all to the good. In most cases, all to the bad in the legends that I heard. I always used to check in the back and underneath and under the bed, you know, all those legends.

In shaping an experience that happened to me, I think I'm aware of drawing on those traditional stories. So, that was what I wanted to address in the transition between oral lore and --

KATHLEEN BRINKMANN: You had written some fantasy here as well.

BETSY HEARNE: Oh, right, and they certainly drew -- *South Star* (11) and *Home* (12) which were my first published books -- and the first one has problems; the second one I've learned a lot in how to be a writer, but both of these are about a girl who is a giant whose home is destroyed and she's on a journey to save herself, then in the second book to save someone else. That really came long before I studied anything that Joseph Campbell ever wrote about --

KATHLEEN BRINKMANN: Right, right, hero's journey.

BETSY HEARNE: -- the journey and the tests and then the bringing back new knowledge to where you eventually, your adult life, I mean, the child maturing, maturation of the child. Joseph Campbell is a very controversial figure, for good reasons. He over generalized and people have misused him to represent global lore in ways that are not accurate because he

was what we call cherry picking. He was -- he was picking stories that fit his theory.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Although many stories in the world do hew to that journey, tradition and especially Eurocentric lore, at the same time there are many other traditions that don't.

So, nevertheless, there's value to what he writes, just like there's value in what Bruno Bettelheim writes, even though I disagree with a lot of it --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- or Jack Zipes or many of the scholars who really have what I see sometimes as a theoretical tunnel vision --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- that they interpret things in a kind of monolithic way. Nevertheless, as I look back, these two books were about the hero's journey and that had to be informed by the hero's journey of "East of the Sun and West of the Moon" and she was a hero. When Jack Zipes was talking about "Beauty and the Beast" as being about a passive heroine, I was thinking, "No, you've got that all wrong." She saved everybody's ass. She saved her father, her brothers, if there are any brothers in it, she saved the beast and she did it not with a sword but with her quiet perceptions and loyalty.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I understand that there are many ways to interpret that story, including the sociocultural milieu in which it was generated and in which women were oppressed. Yet the woman who wrote that, as we know it today, who interpreted the oral tale into the story we know today, got out of a terrible marriage, went to England, married somebody else, wrote a lot of books. To me, that's a hero's journey.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: She liberated herself.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: So what Jack says, it's true that a lot of women were being oppressed in terrible marriages and yet that story that came from her had a connection to a life story that I think is really important to acknowledge.

KATHLEEN BRINKMANN: Yeah. What would you say -- what accomplishments are you most proud of?

BETSY HEARNE: My children. (Laughs)

KATHLEEN BRINKMANN: Yeah.

BETSY HEARNE: I think, as I get older, the connection to family becomes more and more important and it -- it's interesting; the connection to folklore strengthens, but it's a different kind of connection. I'm now trying to understand more fully the relationship between storytelling, folklore and life experience and I believe I began that stage in *The Narrative Compass* --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- even though that's primarily framed around the stories of scholars who study story. Now I'm becoming more interested in moving away from the scholar stories and more the way -- especially in the elder years -- we use storytelling to justify our lives, to understand our lives, to make sense of our lives in terms of what we've become and where we're going. We're all going to the same place. (Laughs)

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: Those stories become more and more important as we have to leave behind material things and physical strengths and health. I think part of my deeper and deeper connection with my children is that they are the ones to pass on the stories. We've always had a strong storytelling tradition. My older daughter spent many, many, many hours collecting my mother's oral history.

KATHLEEN BRINKMANN: That's in *The Narrative Compass*.

BETSY HEARNE: There's a tiny part of it in "Narrative Compass," but she has 18 hours of tape.

KATHLEEN BRINKMANN: Wow.

BETSY HEARNE: My younger daughter is a fantastic storyteller and is a photographer and does a lot of visual storytelling related to family and family issues and she's also a good writer. I see them as carrying on this tradition.

We not only have a personal contact of what's going on in their soap opera lives, which are great stories, but also their work lives. We talk about their work/our work a lot.

As my energy diminishes and my involvement with professional life diminishes, their involvement increases and nurtures my involvement as I begin to see things that they're discovering that enrich me.

KATHLEEN BRINKMANN: Uh-huh. Then do you see that with your grandchildren?

BETSY HEARNE: Oh, absolutely, especially in my oldest grandchild, and in the second oldest, my oldest from my daughter and the oldest from my step daughter-in-law.

Those boys widely read fantasy. I mean, they just absorb it like the clichéd sponge. I just give them all my favorite books and they just eat them alive. One of them, the oldest, -- he's going to be 11 -- and he had a unit on the hero's journey.

KATHLEEN BRINKMANN: Oh, wow, I love it.

BETSY HEARNE: Yeah, and so he learned to recognize in all those fantasy books that he's been reading the hero and what is a hero.

They've read my books and the youngest, who is autistic, is an incredible story absorber and is, unlike many autistic children, extremely verbal because he has -- he has a vocabulary of a 13-year-old and he's only five. But they have read to him since he was born and those stories have really connected. He tells stories to himself all the time; he plays stories out and he plays now Lego stories with his brother; they make up these fantasy worlds. So, yeah, that's very rewarding to see that extension.

KATHLEEN BRINKMANN: You've had some health issues and I remembered you told me a story about your birthday in the hospital --

BETSY HEARNE: Right, right.

KATHLEEN BRINKMANN: -- and you made a comment that stuck with me and you said, "I don't know why I'm telling this story yet, but it wants to be told and it will -- I will figure out what it means." Did you ever figure out what that was all about?

BETSY HEARNE: I think so. I've told the story now on a CD that I edited, a collection of stories for the GSLIS donors. I'm truly trying to keep storytelling front-loaded in the awareness of our school, visibility of our school and I told that story --

KATHLEEN BRINKMANN: Maybe repeat it.

BETSY HEARNE: Yes, right. I had a surgery for pancreatic cancer, which is a real killer, and the surgery is extreme. They take out, in my case, most of the pancreas, the gallbladder, part of the intestines, [and part of] the stomach.

Then I got an infection called MRSA, which is also a killer, so I was in the hospital for two months and on all kinds of tubes,

feeding tubes and really barely able to function and I couldn't read; I couldn't focus. I was taking all kinds of drugs.

I was in the hospital on my 66th birthday and it was midnight when I saw this light -- I heard this music and I saw this light coming and I thought, "This is it, I'm dying. That's what they say," you know, that you see a light, but I didn't know about the music.

Then I realized, that's Happy Birthday, and I saw these angelic figures in white uniforms, but they looked like angels and they were gathered around me and there was a candle in the cake and they were singing Happy Birthday.

It was the night shift. Those nurses were so wonderful to me. They really in many ways -- well, they kept me alive in more ways than one. I'll say it that way. They came and talked to me in the middle of the night and just helped me survive emotionally when nobody else was around.

Then I'm thinking, "These are really heavenly beings." And the next day, the day shift came on and they brought a cake and they sang Happy Birthday. It was a pink cake. The night cake was chocolate. And, of course, I couldn't eat any of it because I had to be on feeding tubes, but they really enjoyed it.

KATHLEEN BRINKMANN: (Laughs)

BETSY HEARNE: Then one of the nurses, I guess an assistant, said to one of the nurses, a veteran, "Where are the candles? We didn't light any candles. We forgot the candles." And the veteran nurse said, "Are you kidding? With all these oxygen tanks, you know, we would blow the place up."

KATHLEEN BRINKMANN: (Laughs.)

BETSY HEARNE: And when I heard that, I laughed so hard and it was really hard to laugh because I just had so much pain, but I couldn't stop laughing. But I never told on the night shift because who knows what would have happened.

Although I'm not telling that story very well right now -- it's in fragments -- it just kept coming out and I just kept telling friends about it and finally I did shape it into a story that I thought had a beginning, middle and an end and was well-connected.

I think that, first of all, there's strong women stories which, you know, we see right from the beginning, "East of the Sun and West of the Moon," that these women are heroes and they -- I'll break down now, sorry -- many of them were single moms raising children alone, which I've done, and it's a tough row to hoe.

They were working moms. So, I've been a single working mom. And after my first marriage broke up, I raised my oldest daughter. My second daughter is from my current marriage. So, I think it brought up those hard times for me. (voice cracking a bit)

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Then they were so nurturing, so that was my mother's brave woman. And she was a brave woman. My father created a difficult life for her. They were eventually divorced when she was in her 50s. So, I guess I recognized that I was brave --

KATHLEEN BRINKMANN: Yeah.

BETSY HEARNE: -- but that's hard to -

KATHLEEN BRINKMANN: Yeah, you showed your mettle.

BETSY HEARNE: Yeah.

KATHLEEN BRINKMANN: Yeah, yeah.

BETSY HEARNE: I still find that hard to acknowledge without feeling -- it's just hard to --

KATHLEEN BRINKMANN: Yeah, you're a survivor.

BETSY HEARNE: Yeah.

KATHLEEN BRINKMANN: Yeah.

BETSY HEARNE: It's nothing to boast about; it's just a fact of life.

KATHLEEN BRINKMANN: No.

BETSY HEARNE: Maybe that connects back to what you said, what am I proudest of --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- Just hewing to being myself in eras where it was not easy --

KATHLEEN BRINKMANN: And you didn't cave --

BETSY HEARNE: -- being a woman, yeah.

KATHLEEN BRINKMANN: -- through all that. You've remained strong and you've pushed through and you wrote award-winning books, did a good job with your family and you've gotten a happy-ever-after.

BETSY HEARNE: Yeah, and that doesn't go without its dark side of periodic depressions and feeling as I do now sometimes, that to work through with every stage and you sometimes feel like all you can do is just put one foot in front of the other and sometimes you feel like you can't do that.

You just have to find ways to counteract the dark, which is what all the fantasy is about; it's what all the folktales are about is fear of the dark and what's going to get you. Something is ultimately going to get you.

Death is going to get you. So you have to figure out how to live your life so that you survive even that in a funny way.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: That's a tough one. How do you survive death? That's what really all the fantasies are about, all the dark side creatures from the other worlds or going down into the labyrinth or going down into the Hades or whatever. Those are all about I think facing other worlds that we don't understand and, you know, even whatever comes and grabs you from the back seat --

KATHLEEN BRINKMANN: Right, right.

BETSY HEARNE: -- you know.

KATHLEEN BRINKMANN: These are primal fears.

BETSY HEARNE: Right, right.

KATHLEEN BRINKMANN: Yeah, they really are. But when you were saying what helps us through some of these things, I thought the nurses were kind of like magical helpers in a way --

BETSY HEARNE: Oh, that's great.

KATHLEEN BRINKMANN: -- Like for myself, you know, my friends who have been helping me --

BETSY HEARNE: Right.

KATHLEEN BRINKMANN: -- it seems like there is help out there --

BETSY HEARNE: Right.

KATHLEEN BRINKMANN: -- to help us through.

BETSY HEARNE: Right, that's a great image. The ones that were sticking the tubes in you and taking them out, those really were like the dog or the horse or the old woman who gives you good advice.

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: They really did give me great advice from great experience. A lot of people don't listen to nurses' advice, especially doctors. (Laughs)

KATHLEEN BRINKMANN: Yeah, yeah. Well, how about if we stop here. I think this is a good place--

The second section is recorded at Kathleen Brinkmann's home in the dining room. Background noise is a Love Bird squawking.

KATHLEEN BRINKMANN: This is March 14th, 2012 and we are recording live with Betsy Hearne. Here we go.

BETSY HEARNE: Well, I think we stopped where I was talking about being frustrated.

(Mobile Phone rings.)

BETSY HEARNE: I'm sorry. (turns off phone) I was being frustrated about low energy and how hard it was to find new directions when I'm removed from my professional, energetic base at the university, teaching and mentoring. I'm now on my last doctoral student--

KATHLEEN BRINKMANN: So, this is the post-retirement era?

BETSY HEARNE: Yeah, this is the post-retirement era. And the first year I was finishing up projects and the second year I was very ill. The third year, I was traveling a lot and trying to start a new project about a woman named Adele Fielde, who is an extremely interesting -- another brave woman of whom I'm so fond who was born in the 19th century and traveled widely, became a missionary and then started women's clinics in China, wrote a Chinese dictionary, collected Chinese folklore and I think -- did I describe last time about how I got connected with her?

KATHLEEN BRINKMANN: No.

BETSY HEARNE: There's an Argentinian publisher that asked me to do three variants, adapt three variants of "Beauty and the Beast" for a picture book series in Argentina and one of the ones that I adapted is a Chinese variant of "Beauty and the Beast" collected by this woman.

Then the Argentinian publisher wanted a little bio on each of the people who had originally collected these three stories and I thought, "Well, there will be nothing on this old, white lady in China in the 1870s, 80s," but then I discovered that she had this amazing life where she was dirt poor; she educated herself;

she became a teacher. She fell in love late for those days, in her mid-20s, and she fell in love with a missionary.

She herself was quite subversive. She was a Unitarian and he was a Baptist.

KATHLEEN BRINKMANN: Oh, my.

BETSY HEARNE: But they agreed that she would become a Baptist and get a teaching job in the mission to support her parents back home and they would get married.

To make a very long story short, she had to wait a year for sailboat passage and the boat was blown off course; it took seven months to get there.

When she came into port, everybody on the ship had been very ill. She was dressed in white, waiting for this man that was to become her husband and he never came because he had died ten days after her ship left New York.

KATHLEEN BRINKMANN: Oh, no.

BETSY HEARNE: She determines anyway to go to his mission, see what kind of work he did and that's what pulls her into the mission field. She wasn't born a missionary. She was really interested in education and educational policy. When she got involved in Chinese, she was a brilliant linguist and a folklorist.

Eventually she uses her furloughs to go to medical school and to become a scientist. When she retired from the missionary field -- and the Baptists hated her because she liked to play cards and dance and was very social,

KATHLEEN BRINKMANN: (laughs)

BETSY HEARNE: But her primary mission became help for these Chinese women and providing refuge for women who were abused.

Then she came back to the U.S. when she retired, became a scientist, published research on ants and was trained at Woods Hole and then got very active in women's suffrage and was primarily the mover for Washington State, giving women the vote.

I've been trying to work on how to tell this woman's story. It's been very frustrating. She is not speaking to me yet, even though I have these lightning connections to her. But the trick is, am I telling her story as a nonfiction to young people, which would be the first nonfiction for young people I've written, or is it -- I have no idea what's going to happen with this and I've been working on it for about a year off and on, more than a year.

So, that's been frustrating because I was totally immersed in it and I haven't found a voice for it yet.

And I think it's sort of like the story I told about the hospital. I don't quite know yet what the story is telling me.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I know that it connects to some extent with my own discomfort with my ancestors, my grandparents, great grandparents who were in the mission field and how politically abhorrent I find a lot of that imperialism. At the same time, my grandmother was one of the first doctors to open a clinic for women in India. So, I have those -- and I know that that did a lot of good, as did this woman, Adele Fielde.

I'm trying to find out what those stories are telling me. It takes a long time. It's not like learning a folktale and telling it, although it's true that as you tell a folktale over 30 years, you do go deeper and deeper into what it means.

And I brought two things to sort of back up. One is an article on folklore in children's literature and this is a children's and young adult literature handbook on research (13). I was really trying to tell people or situate folklore in children's literature in an honorable way, in a way that folklorists would respect. So, that's the first section.

The first section is sort of perhaps formal folklore study. The second section is how uncomfortable I was with the Br'er Rabbit stories that I was telling you I first told in the library and how I learned to live with them and analyze them as they were retold by African Americans in children's literature and which ones I finally became comfortable telling and which ones not.

That second section is an extension to some extent on the "Beauty and the Beast" work in the sense of how personal the connections were to that story and how long it took me to understand the connections between the formal study and the personal aspects of it.

I wanted to go farther with something that was even more uncomfortable for me and that's why I picked Br'er Rabbit. I didn't want to do any more "Beauty and the Beast." I wanted to pick something that was still problematic for me.

Then the other thing that I wanted to talk a little bit about is how at first I resisted the idea of online lore --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: Early on, the library school committed to teaching online and to starting a program where the core faculty would all be involved.

I started teaching storytelling online, which at the time I seriously had reservations on whether it was possible. I discovered that not only was it possible, but that -- especially if you have, as we do, the students come to campus for a full day for each course that they take and so we were able to do visual aspects and physical aspects of face to face, but of course we could -- we were able to work on oral aspects in audio; there were live classes and so that was -- that worked out really well and deserves a whole address unto itself.

But the other thing is I discovered that online classes have a folklore of their own. They are communities; they do generate sayings among themselves and they refer to experiences and eventually they -- you cannot have a community without folklore; you cannot have folklore without community. Those are sort of mutually defined. And that's what happened.

This, the article in here (14), is kind of an acknowledgment and exploration of both taking storytelling -- although that's not the primary focus -- but the way folklore evolves in an online class. So, that was moving.

I actually did that research at the end, right before I retired, and I think it came out about my retirement. And this [The Handbook] came out after "Narrative Compass." To some extent, these publications are markers for me. I suppose you could look at the pub date as steps in my evolutionary journey of knowledge.

The last thing that's really been important to me is that the year after -- during the year after my illness, I decided to start a poetry website. Did I give you the URL for that?

KATHLEEN BRINKMANN: Uh-huh. (<http://poetryincommon.org/>)

BETSY HEARNE: I'm adding to it. I just, as a result of this struggle that I've been working through, just finished a new poem, which I brought to you and I'll leave this with you, which is really again a way of telling stories. (See Appendix II)

Poetry for me tells stories. It tells stories in different ways, but it explores not only personal things that are happening inside of you, but you have to story-tell those things in a way that reaches and touches other people. That's the difference between a confessional or a diary and a piece of literature.

This poem has been through many drafts. Just in the way that you adapt a story to an audience and to your own unique experience of telling it, at the same time you hew to the primary source of it. In a way, that's what I do in poetry and I take a sort of burning electric experience and I try to tell it in a way that connects to other people, that's my own way.

KATHLEEN BRINKMANN: Like a universal --

BETSY HEARNE: Yes, right.

KATHLEEN BRINKMANN: -- that people can identify and --

BETSY HEARNE: Right. Universal is a dangerous word and folklorists stay away from it as much as possible. But you're right. Storytelling is one thing that could be considered a universal activity. Now, the modes and contents and everything else is not universal, but that activity seems to be.

KATHLEEN BRINKMANN: Uh-huh. You talked about a fairly definitive piece of folklore in children's literature. Was that included in this handbook or --

BETSY HEARNE: In the handbook, right, that was it, right.

KATHLEEN BRINKMANN: Great. Well, let's go back to where you got your bachelor's degree and talk a little bit about your career after you went back to school.

So, at this point, you were working on a master's. You went to library -- you became a librarian and then you decided to go back and get a degree in -- as a librarian.

Can you talk a little bit about what that experience was? What was the field of Library Sciences, what was that like during that period? This is in the turbulent 1960s.

BETSY HEARNE: Everything was busting wide open. In the library where I first worked before I got my library degree, they would not buy "Where the Wild Things Are." -

KATHLEEN BRINKMANN: Huh.

BETSY HEARNE: -- which I think came out in '63, I can't remember now, but it was -- it was around that time and -- because they thought it would scare children. And, I mean, you could see the drawings children made [with] blood dripping off the fangs of whatever they had imagined. It was relatively tame. But it was -- then, when I went to library school, in short order, "Harriet the Spy" came out, which was a big ideal buster for a lot of people because it was about a girl who spied and a lot of adults who were either neglectful of her or baffled about how to raise children and doing it very badly or just down and out mean-spirited.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: The idea that you had this child finding her own way -- and there's only one sort of wise person in that book, which is Ole Golly, her nursemaid, who leaves because she's [Harriet's] starting -- she's starting to grow up and no

longer needs a nursemaid and she wants to get married, the nursemaid does.

So, basically here's a child abandoned in the wilderness. It's the oldest story. It's Moses. She has to find her way in a world that's really not helpful. She never says that she shouldn't have spied. We understand that that is the only way she could get the information she needed to survive.

KATHLEEN BRINKMANN: Huh.

BETSY HEARNE: Urban setting, middle class, people couldn't say "Oh, yeah, well that's the poverty-stricken black world." This was getting at people -- at middle class readers where they lived and that, too, was banned a lot and censored a lot.

Not only that, but when I was in library school, there was a conference in which a woman who worked at Bettelheim's School for Autistic Children denounced "Harriet the Spy" because it gave children bad role models.

I actually stood up -- that was my first public statement when I was in library school as I was about to be a librarian and I said, "This is literature; this is the way human beings are and children's literature is not about the good guys and the bad guys, it's about the way people are and that's what children need to read."

KATHLEEN BRINKMANN: And survival.

BETSY HEARNE: And survival, right, in spite of the way the world is. If you don't show the way the world is, then you're not going to reach children where they live. That was really an important moment for me, to defy this school with this huge reputation and the spokesperson for it. It wasn't Bettelheim himself, but it was Jackie Saunders who was I think at that point the head of the school.

When I became a librarian in the school, there was a lot of support for that open approach to children's literature and storytelling.

Then I got a job as a reviewer and eventually editor of the Booklist children's book review section at ALA and I specifically, when I went there, looked at what had been rejected for review before me and "Harriet the Spy" was one of them.

KATHLEEN BRINKMANN: Huh.

BETSY HEARNE: And I knew, "Okay, we need a big wind to blow through here." I changed directions as I became editor in terms of policy and judgment, evaluation.

As I got more and more interested in folklore, both at the Bulletin - both at Booklist, which is enormously effective in selling children's books to libraries and young adult, and then at the Bulletin, including more folklore and more folkloristically-sensitive evaluation of folklore.

KATHLEEN BRINKMANN: And this was at the University of Chicago at that time?

BETSY HEARNE: Right, this might be important. Let's see. I went to -- the date when I first started reviewing I think was maybe '70. No, it was '69. It was the year Josie was born, so '69.

At that point, some of the mid 60s work was being accepted but, you know, as I looked back, when I took over and started reviewing and became editor -- I think I became editor in '72.

That was my real opportunity. The previous editor had been there for 30 years --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: --Many of the editors were turning over at that point, the chief editor included. So, we did a lot.

I, for instance, I insisted that the reviews be signed and the children's section was the first to do that because I said, "We need to take responsibility for these as individual opinions."

This is not just ALA authoritarian delivery of the only possible approach to this book; it is opinions by people who are trained and experienced, but at the same time these are single person or group judgments."

KATHLEEN BRINKMANN: So, they were held accountable and responsible for their --review

BETSY HEARNE: It was much more transparent. So, those were some things that I did there. I was in both places for quite a long time. In I guess '85, I started my doctoral degree in '78 and finished in '85 and went to the University of Chicago, but then I still had critical influence because I took over as editor of the Bulletin of the Center for Children's Books until 1992 maybe or three, maybe even four. I can check on those dates for you. They will be on my CV. (See Appendix I)

KATHLEEN BRINKMANN: Yeah, I think it was 1992 because you came to the University of Illinois --

BETSY HEARNE: Right.

KATHLEEN BRINKMANN: -- in 1992.

BETSY HEARNE: Right. Then I continued to contribute reviews and my assistant editor --or my associate editor became the editor. So, one of the things that's interesting is that I trained all of the heads of the Children's Book Review, major book reviews, all of them except for the School Library Journal. I trained the reviewer; one of the reviewers that worked for me became the editor at Booklist; one of the reviewers that I trained at the University of Chicago became editor at Bulletin of the Center for Children's Books and is now the editor of Horn Book and then another student that I had trained in the doctoral program took over Bulletin, so three of the four major book reviews.

That influence really filters into the economic life of a book because if a children's or young adult book doesn't sell to libraries, it's not going to make it, unless it becomes a Harry Potter phenomenon.

KATHLEEN BRINKMANN: The Harry Potter phenomenon couldn't have happened if people hadn't been more open and more accepting of different kinds of stories.

BETSY HEARNE: It's hard to tell, but I think you're right about that. In many ways, actually Harry Potter is quite conservative, but --

KATHLEEN BRINKMANN: Well, but they were denouncing it. Some religious groups were.

BETSY HEARNE: Yeah, oh yeah, oh absolutely, you know, devils and witches.

So, that's sort of on the professional side of it. By professional, I mean libraries, children's book publishing. Then once I had the Ph.D., then the University of Chicago was very elitist and aware of itself as a heavy hitter in terms of scholarship and so I had a big job ahead of me representing storytelling, which up to that point had been really of course about storytelling to children in libraries, and I saw it as sort of a life capstone course. I felt that it should address storytelling at all stages of life. Otherwise, how would you know how important it was to children?

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: That grew from more of a professional orientation to a more folkloric and scholarly orientation. I felt that it wasn't just about storytelling in the library; it was about understanding where those stories come from, respecting where they come from, respecting the process of adaptation.

Those then were more from the scholarly side of the work that I was doing. And the work that I was doing started out in the

scholarly world as being structuralist. We probably don't have to go into all this, but working with a tale-type index and the idea that stories all over the world can be categorized and reduced, in a sense, to tale types and motifs. And that's certainly a heavy influence in my early studies of "Beauty and the Beast."

But in the 60s, we began to look much more closely at the text in context and how important it was to understand the cultural milieu from which a story came and not to impose a particular -- our particular interpretation on something that came from a culture we might not even know --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- in the way, for instance, that Bettelheim does. I mean, he takes a couple of stories that are basically from a particular time and place in Germany and in a nationalistic stage of German history and interprets them from a Freudian point of view, from a particular time in the 20th century and he generalizes them to all interpretation of any stories related to that -- those tale types. It's just very limiting. Although there is value to it, it's very limiting.

I began to read much more anthropological interpretation in scholarship by people like Barre Toelken and it's his text that I assigned in my folklore seminar, "The Dynamics of Folklore," and I came to a much better understanding of how important it is to understand the culture from which we're using folktales.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: That also helped support my integration of personal lore, narrative, personal narrative, oral history, family history into the more formal study of what stories are and what folktales are. Politically, both at the University -- well, especially at the University of Chicago -- I was really isolated. They were closing down the library school from the time I got there.

KATHLEEN BRINKMANN: Huh.

BETSY HEARNE: They were determined to do it because it was not making money. There were several. Eventually, they closed down the education department. Both those departments were the best in the country of their kind, but -- it was a long story, but they got it closed down.

So I was literally fighting for my life there, my job, my intellectual life,

KATHLEEN BRINKMANN: yeah

BETSY HEARNE: When they closed the library school, they put me in the English and Education departments, but of course I didn't -- it was my first year [in those departments]; I didn't have a chance at tenure there.

Then I was recruited to the University of Illinois, which was much friendlier to the tradition of children's literature and storytelling, but that I felt had become very limited in the definition and interpretation of what children's literature and storytelling were. It was very conventional. I felt it was really important to put it on the map in the English Department and the Anthropology Department and in the -- and in the library school in a new way.

I'm not sure that I had huge success in situating into those departments, but we did build up some cross-section collaboration and in Education and I got some awards which were meaningful because they recognized the work, the University Scholar Award, mentoring and teaching awards. Those, I think, were recognition that storytelling is important in many different aspects of the university setting, the corporate setting and in everyone's personal lives, birth to death, that storytelling commands -- demands respect. When I say not just for kids, I don't mean to denigrate children --

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: I do mean that the whole definition of storytelling needs to be enlarged and also not confined to performing either. That's the other end of the spectrum.

So, that was a work that I didn't always realize I was doing. Sometimes I just felt like I was swimming upstream.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I didn't have this huge research agenda that was defined from the beginning. It was all feeling my way.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I was not in a folklore department; I was not in an English department; I was not in these different departments that have traditionally studied folklore. In the library school, I was sort of an outsider because I felt like it was much too limited. Folklore had not been included in library schools. I thought, "If you're going to teach storytelling, you've got to teach folklore," so I created a seminar, a Ph.D. seminar in folklore, and all of those convincing people, yes, this larger vision here, larger vision.

However, there was less sexism because the library school had a woman as dean. Even though she was also swimming upstream for 15 years, she was a real powerhouse.

KATHLEEN BRINKMANN: This was Linda Smith?

BETSY HEARNE: No, Leigh Estabrook

KATHLEEN BRINKMANN: Oh, yeah, Leigh Estabrook

BETSY HEARNE: The library profession, and especially children's librarianship, has developed through the work of very strong women. So, there is a tradition there and that relationship we talked a little bit about even specifically to storytelling. So, I wouldn't say the work was easier there and I still had to prove to people who were primarily social scientists that aesthetics was also important in courses in the library school. Social Sciences often doesn't recognize aesthetics.

The writing of scholarship is often so dry and difficult to read, sometimes over-theorized, sometimes just so abstract that it's hard to relate to in any kind of personal way and I felt that bridges needed to be built there --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- between theory and aesthetics, or not theory of aesthetics, but between theoretical writing and some sense of aesthetics in the writing of theory, and also the objective and the subjective.

What was helpful about that is that in anthropology, for quite a while now, it's been recognized that there is no such thing as an objective study. You have to recognize and specifically state your point of view and the culture you come from. Because I was expanding my scholarship to anthropology, I found support in that.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: People don't teach anthropology in library school and certainly didn't then, but there's a much more -- there's a much bigger awareness now of anthropology because you can't study online communication without having some anthropological awareness.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: The library school, as opposed to the computer science, the library school is about social interaction with technology and with other media as well as including the book.

So, because you're dealing with personal and social interactions, you have to have some sort of background understanding of the personal and social nature of stories that are going on in the online environment.

That became easier and it partly became easier because I had assumed a position of leadership and said, "Okay, I'm not going to close out the online world. I'm going to work with this."

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: "I'm going to" --I was not technological-- I had to have people show me all this stuff and it was not easy. I came from a print tradition.

But you have to be inclusive when you're studying story and that was obviously becoming a big part of storytelling. So, those are all stages that marked my journey academically in those two university settings.

KATHLEEN BRINKMANN: Uh-huh. Well, let's turn a little bit to the personal. You had an academic career, but you also had children and that's often difficult for women to juggle. How did you manage?

BETSY HEARNE: It was so hard that I don't know how I did it. And I still, as I watch my older daughter juggle the same thing I did with two children, I just go through agonies of empathy. There is NO support system in this country for working women that is consistent, reliable, and safe. That's even in the university setting. You are on-your-own. There are drawbacks with every kind of childcare there is.

There is a fortunate aspect to university work in that once you enter the magical realm of being a professor, although you work 24/7, you have flexibility in -- I mean, you work 24/7 if you're committed to what you do. There are plenty of professors that cop out. But I'm talking about people that are dedicated to their students and to their teaching, to their research, to their work.

But there is some flexibility. So, after you put the children to bed, you start your eight-hour day. There were many, many nights where I was lucky to get four or five hours of sleep, sometimes three. I never, ever slept seven hours. You wake up with a sick child and somehow you have to cover your hours at ALA.

I used every kind of childcare there was. My first husband was not at all helpful. I was on my own with childcare. My second husband traveled a lot and so in both cases it was up to me to figure out. Then there's the deeper split of my wanting to be with my children more.

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: I guess ideally I would have worked part-time, but I was supporting myself. I have supported myself all of my life. Since my first husband told me he was going to leave

me when I was nine months pregnant, I said that night, "I will never EVER depend on anyone else to support me."

I saw my mother go through that experience of my father leaving her when she was 56 years old and she had separated herself for a long time from what was her primary educational certification and she, you know, she hadn't even -- she hadn't finished her Ph.D., but she certainly had a great education, but she was thrown to the wolves in terms of first of all, getting a job as a substitute teacher in a High School and then slowly working her way back into an academic teaching position going back to school and making up the lost time. Very tough.

Now, I never broke with my education and so I always had a job, but I had a job with young children. And there is no answer. I know that the stress and the lack of sleep, even though I'm incredibly strong physically, eventually took a toll.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: I thought I was super woman. I thought I could do it forever. When my children left home, I was so conditioned to work that instead of not working as much, I just went into the university earlier. I just started earlier and worked later because I didn't have to come home, you know, to a baby-sitter or to whatever the kids' school hours were or whatever.

And still I feel that if I'm not working all the time, something is missing or I'm guilty or I'm not doing

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- fulfilling my potential, what I should be doing.

KATHLEEN BRINKMANN: Um.

BETSY HEARNE: By the way, I just have to add to that, that my children adored -- no, they didn't then -- they adore the fact that I was a working model for them.

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: They are both -- although too driven -- balls of fire, creative achievers. They have learned, I think, from watching me --

KATHLEEN BRINKMANN: Uh-huh.

BETSY HEARNE: -- that they have to work not to work too hard.

KATHLEEN BRINKMANN: Yes, to get that life/work balance.

BETSY HEARNE: We talk a lot about that balance. They are very intense, but I think they will have a better balanced life. There is more recognition, even though there are no more solutions.

I watch my younger daughter now going through the same thing my older daughter is. Although she doesn't have kids yet, she has a partner and he has a job one place; she is going to end up with a job at another place, so how are they even going to have a family life?

KATHLEEN BRINKMANN: Yeah, it does make it really challenging. I don't know if you want to take the time to talk a little bit more about the 1960s. It was such a time of change with the civil rights movement; you mentioned women's movement, the ERA. I don't know if you want to make any comments on that.

BETSY HEARNE: Well, it was a hard time for all of us. I was working at the time to support my first husband and he was a student, a Ph.D. student, so he had a lot of free time to protest. At the famous Democratic convention (in Chicago, 1968) where the students were tear-gassed, when Kennedy was assassinated, when Martin Luther King was assassinated, each of those markers, I was in Hyde Park for the race riot and there was so much anger and there was personal attacks on primarily white students by angry black students and I had grown up with this terrible consciousness of racism against blacks and when the black power movement broke open, I was in a situation where middle class white students were sitting ducks for very angry black people who were surrounding, you know, Hyde Park.

KATHLEEN BRINKMANN: Right.

BETSY HEARNE: I was mugged a couple of times, once violently. And the muggings were constant, you know. There was very high crime.

So, all of the sudden, these people that I had fought for and spoken for were furious at me and it was so hard to understand how to respond. Of course I protested segregation and of course I protested the Vietnam War. I've always been a pacifist. I would say a modified pacifist. When you look at historical events like the Holocaust, I don't believe that there's never something that you fight for, but I do believe that we overuse war considerably.

Then I was part of the feminist movement. For two years, I was part of a women's group that now still comes together every once in a while. We used to meet once a month and now we still have reunions.

KATHLEEN BRINKMANN: Oh, nice.

BETSY HEARNE: Let's see, '60, '70, '80, '90, 2000. That's 40 years, I think.

KATHLEEN BRINKMANN: Strong ties there.

BETSY HEARNE: Strong ties. We went through a lot. It was a consciousness-raising group where we were discovering how oppressed we were in terms of childcare and in terms of pay on the job and at the same time African American women in the movement were saying, "This is bullshit. We want the right to stay home. You guys want to go out to work. You don't know how lucky you are" There was all this, this conflict going on. And the Black Power movement was putting down Black women. Because it was all about we got men [who] have been so oppressed, tortured and hung. It was so confusing because it was so many groups that had been oppressed that there was a possibility that they turned on each other. Instead of understanding that if one group is oppressed then ultimately they're all gonna be oppressed. The interesting thing about that idea about if one group is oppressed or the possibility of it is that we rehearsed that whole thing when women got the vote. Because in the beginning of the movement, Post-Civil War movement or even Pre-Civil War movement to free African Americans, that Pre-Civil War Movement, Abolitionist Movement included the vote for women and more freedom for women. And Abolitionists said we can't do it all. We have to take Black people first. Then the same thing happened and women didn't get the vote until the Twenties.

So again we went through [this], why should when so many people are oppressed, women have it lucky. There's always been this splintering of groups and within the women's movement a splintering of groups. Whether it's going to be about personal issues or political issues or public policy and how those things interrelate. All that time during the Sixties, I was holding down this job, couldn't go into the protest street, in the streets to protest, but really experiencing it second hand through my husband who was tear-gassed and students who were beat up. Yet I was really mad at my first husband because I was dealing with all this stuff and he was out protesting on the street.

KATHLEEN BRINKMANN: Right

BETSY HEARNE: I believed in what he was protesting, the way we had to speak out against the war. But meanwhile..back in the home

KATHLEEN BRINKMANN: You were enabling him to do that.

BETSY HEARNE: Yeah, right. {pause, thoughtful}

KATHLEEN BRINKMANN: Well I thought we would close up. I wanted just to read this last from your book *A Narrative Compass* you had written an article in it or a story in it called "A Journey

BETSY HEARNE: I believed in what he was protesting, the way we had to speak out against the war. But meanwhile..back in the home

KATHLEEN BRINKMANN: You were enabling him to do that.

BETSY HEARNE: Yeah, right. {pause, thoughtful}

KATHLEEN BRINKMANN: Well I thought we would close up. I wanted just to read this last from your book *A Narrative Compass* you had written an article in it or a story in it called "A Journey with Beauty and the Beast." I just want to read the last few sentences here. I really loved that.

"In life with narrative, as well as the narrative of life, a woman can create her own companions, her own journeys, her own stories, and her own endings. Metamorphosis of reality begins in the imagination." (210)

I really loved that because I see that you are entering into this phase and with your imagination you are going to continue your journey.

Thank you so much.

BETSY HEARNE: You're very welcome. It was an enriching experience.

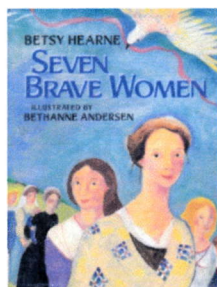
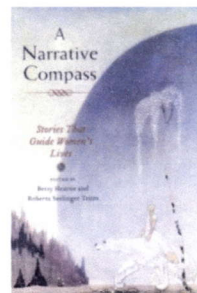
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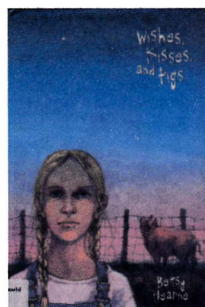
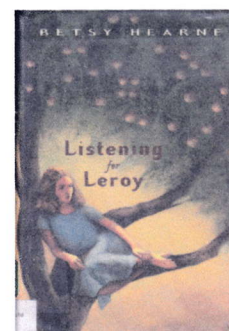
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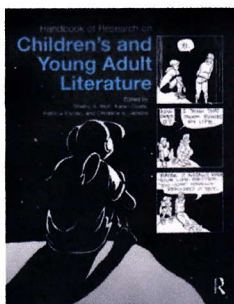


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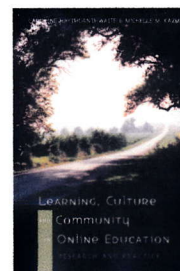


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(11) Hearne, Betsy. *South Star*. New York: Atheneum/Margaret K. McElderry Books, 1977.

(12) Hearne, Betsy. *Home*. New York: Atheneum/Margaret K. McElderry Books, 1979.

(13) Hearne, Betsy. "Folklore in Children's Literature: Contents and Discontents." *Handbook of Research on Children's and Adult Literature*, ed. Shelby Wolf, Karen Coats, Patricia Enciso, and Christine A. Jenkins, Routledge: New York, pp 209-223, 2011.



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APPENDIX I Curriculum Vitae

Betsy Hearne Professor Emerita
 Graduate School of Library and Information Science
 University of Illinois, Urbana-Champaign
 ehearne@illinois.edu
 Home: 601 W. Michigan Ave., Urbana, IL 61801
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Education

PhD. University of Chicago, Graduate Library School, 1985
 M.A. University of Chicago, Graduate Library School, 1968
 B.A. College of Wooster (history major), 1964

Experience

2007-present Professor Emerita, Graduate School of Library &
 Information Science,
 University of Illinois at Urbana-Champaign
 1999-2007 Professor, GSLIS/UIUC; and Director, The Center for
 Children's Books;
 Consulting Editor, *The Bulletin of the Center for Children's
 Books*
 1994-1999 Associate Professor, GSLIS; Consulting Editor, BCCB
 1992-1994 Assistant Professor, GSLIS; Editor, BCCB
 1990-1992 Assistant Professor, English and Education, University of
 Chicago
 Editor, *The Bulletin of the Center for Children's Books*
 1985-1990 Assistant Professor, Graduate Library School, University of
 Chicago
 Editor, *The Bulletin of the Center for Children's Books*
 1973-1985 Editor, Children's Books Section, *Booklist*, The American
 Library Association
 1970-1971 Instructor, University of Illinois at Chicago, Department
 of Education
 1968-1969 Reviewer, *Booklist*, The American Library Association
 1967-1968 Librarian and Storyteller, Blaine Library, Univ. of Chicago
 Laboratory Schools
 1964-1965 Librarian and Storyteller, Wayne County Public Library,
 Wooster, Ohio

Books Authored

Professional and Scholarly

Choosing Books for Children: A Commonsense Guide. Dell/Delacorte, 1980;
 Rev.ed., 1990 (Parents' Choice Award, 1990); 3rd ed., Univ. of
 Illinois Press, 1999.
Beauty and the Beast: Visions and Revisions of an Old Tale, The
 University of Chicago Press, 1989 (awarded 1st place, Chicago Women in
 Publishing Competition)

Fiction and Poetry

South Star. Atheneum/ Margaret K. McElderry Books, 1977

Home. Atheneum/ Margaret K. McElderry Books, 1979
Eli's Ghost. Macmillan/ Margaret K. McElderry Books, 1987
Love Lines: Poetry in Person. Macmillan/ Margaret K. McElderry Books, 1987
Polaroid and Other Poems of View. Macmillan/ Margaret K. McElderry Books, 1991
Eliza's Dog. Simon & Schuster/Margaret K. McElderry, 1996
Seven Brave Women. HarperCollins/Greenwillow Books, 1997
Listening for Leroy. Simon & Schuster/Margaret K. McElderry Books, 1998
Who's in the Hall? HarperCollins/Greenwillow Books, 2000
Wishes, Kisses, and Pigs. Simon & Schuster/Margaret K. McElderry, 2001
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Books Edited

A Narrative Compass: Stories That Guide Women's Lives, ed. by Betsy Hearne & Roberta Trites. U. Illinois Press, 2009
The Zena Sutherland Lectures: 1983-1992. Clarion Books, 1993
Beauties and Beasts: The Oryx Multicultural Folktale Series. Oryx Press, 1993
Celebrating Children's Books: Critical Essays in Honor of Zena Sutherland, ed. by Betsy Hearne & Marilyn Kaye. Lothrop, 1981
The Best in Children's Books: The University of Chicago Guide to Children's Literature, 1985-1990, ed. by Zena Sutherland, Betsy Hearne, & Roger Sutton. U. Chicago Press, 1991
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Story: From Fireplace to Cyberspace, ed. by Betsy Hearne, et al. Champaign: GSLIS, 1998.

Articles and Essays

Essays on Virginia Hamilton and John Donovan, in *Twentieth Century Children's Writers*, St. Martins Press, 1978; & 1984 ed. (pp.248; 353-354)
 "U.S. Children's Books about World War II," *Bookbird*, 1980 (pp.23-25)
 "A Reviewer's Story," *Library Quarterly*, January, 1981 (pp.80-87)
 "The American Connection," essays in *Signal*, January, September, 1980 (pp.36-41; pp.151-159); May, 1981 (pp.91-95); January, 1982 (pp.38-42)
 "Innocence and Experience: A Critical Paradox," *Celebrating Children's Books: Critical Essays in Honor of Zena Sutherland*, ed. Betsy Hearne and Marilyn Kaye. Lothrop, 1981 (pp.165-176)
 "Sex, Violence, Obscenity, Tragedy, Scariness and Other Facts of Life in Children's Literature," *Learning*, February, 1982 (pp.104-107)
 "Timely and Timeless Children's Books as a Mirror of Society," *Catholic Library World*, July/August, 1982 (pp.18-20)
 "How Important Is Children's Literature?" *Alberta Learning Resources Journal*, Vol. 8, #1, 1986 (pp.11-13)
 "Beauty and the Beast: Visions and Revisions of an Old Tale," *Lion and the Unicorn*, Fall, 1988 (pp.74-111).

- "Booking the Brothers Grimm: Art, Adaptations, and Economics," *Book Research Quarterly*, Winter, 1987 (pp.18-32); reprinted in *The Brothers Grimm and Folktale*, ed. James M. McGlathery. University of Illinois Press, 1988 (pp.220-233)
- "Problems and Possibilities: U.S. Research in Children's Literature," *School Library Journal*, August, 1988 (pp.27-31); reprinted as "Research in Children's Literature in the U.S. and Canada: Problems and Possibilities" in *Children's Literature Research International Resources and Exchange*, ed. by the International Youth Library (Munich: Sauer, 1991)
- "A Story Internalized, 1900-1950," *Merveilles & Contes*, May, 1989 (pp.84-109)
- "Coming to the States: Reviewing Books from Abroad," *The Horn Book*, September, 1991 (pp.562-568)
- "Patterns of Sound, Sight, and Story: From Literature to Literacy," *The Lion and the Unicorn*, June 1992 (pp.17-42)
- "Cite the Source: Reducing Cultural Chaos in Picture Books, Part One," *School Library Journal*, July 1993 (pp.22-27)
- "Respect the Source: Reducing Cultural Chaos in Picture Books, Part Two," *School Library Journal*, August 1993 (pp.33-37)
- "Margaret K. McElderry and the Professional Matriarchy of Children's Books," *Library Trends*, Spring, 1996 (pp.755-775)
- "Disney Revisited, Or, Jiminy Cricket, It's Musty Down Here!," *The Horn Book*, Mar/Apr., 1997 (pp.137-146)
- "A Mind in Motion: A Few Moments with Madeleine L'Engle," *School Library Journal*, June, 1998 (pp.28-33)
- "Midwife, Witch, and Woman-child: Metaphor for a Matriarchal Profession," in *Story: From Fireplace to Cyberspace*. GSLIS, 1998 (pp.37-51)
- "Perennial Picture Books: Seeded by the Oral Tradition," *Journal of Youth Services*, Fall, 1998 (pp.39-47)
- "Across the Ages: Penelope Lively's Fiction for Children and Adults," *The Horn Book*, March/April, 1999 (pp.164-175).
- "Swapping Tales and Stealing Stories," in "Folkloristic Approaches to Library and Information Science," *Library Trends* (issue editor and contributor), Winter 1999 (pp.509-528)
- "Sacred Texts: What Our Foremothers Left Us in the Way of Psalms, Proverbs, Precepts, and Practices," *The Horn Book*, Sept/Oct. 1999 (pp.536-547) [pp.547-558, by Christine Jenkins]
- Five articles in *The Oxford Companion to Fairy Tales*, ed. Jack Zipes. Oxford University Press, 2000.
- "Ruth Sawyer: A Woman's Journey from Folklore to Children's Literature," *The Lion and the Unicorn*, April 2000 (pp.279-307).
- "Circling Tuck: An Interview with Natalie Babbitt," *Tuck Everlasting*, 25th anniversary edition. Farrar, Straus, Giroux, 2000, pp. pp.141-171; *Horn Book*, March/April 2000 (pp.153-161).
- "Once There Was and Will Be: Storytelling the Future," *Horn Book*, Nov/Dec. 2000 (pp.712-719).
- Three articles in *The Encyclopedia of Communication and Information*, ed. by Jorge Schement. NY: Macmillan Reference, 2001.
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"Catch a Cyber by the Tale: Online Orality & the Lore of a Long-distance Learning Community" (with Anna Nielsen), in *Learning, Culture and Community in Online Education: Research and Practice*, ed. Caroline Haythornthwaite and Michelle Kazmer (Peter Lang Press, 2004).

"Effie Louise Power: Librarian, Educator, Author" (with Melanie Kimball and Christine Jenkins) in "Pioneers in Library and Information Science," *Library Trends* 52:4, 924-951.

Ten articles in *The Oxford Encyclopedia of Children's Literature*, ed. Jack Zipes (Oxford U. Press, 2006).

"The Bones of Story," *Horn Book* January/February 2005, pp. 39-47.

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"Folk and Fairy Tales," "A Far-Flung Tale: Beauty and the Beast; Literature: Children's Literature." In *The Child: An Encyclopedic Companion*, ed. Richard A. Shweder. University of Chicago Press, 2009.

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Reviews

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The Bulletin of the Center for Children's Books, children's book reviews, 1985-present

Chicago Sun Times Showcase, children's book review columns, 1975-1978

NEA (Newspaper Enterprise Association) book review columns, quarterly, 1977-1978

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"A Children's Dictionary? Don't Leave It to the Experts," *New York Times Book Review*, Ja. 27, 1991

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City Dog and Paul by Karla Kuskin, *New York Times Book Review*, May 22, 1994
It's Perfectly Normal by Robie H. Harris, *The New York Times Book Review*, March 12, 1995
 "Grown-up Stories," *The New York Times Book Review*, Nov. 10, 1996
 "It's a Scarry World: The Busy, Busy World of Richard Scarry," *The Village Voice*, Ja.13, 1998
Storytelling Encyclopedia: Historical, Cultural, and Multiethnic Approaches to Oral Traditions Around the World ed. David Leeming, *Journal of Youth Services in Libraries*, Spring, 1998
Holes by Louis Sachar, *The New York Times Book Review*, November 15, 1998
The Folk Keeper by Franny Billingsley, *The New York Times Book Review*, January 16, 2000
The Rose and the Beast by Francesca Lia Block, *The New York Times Book Review*, Nov. 19, 2000.
My Grandson Is A Genius, etc., *The New York Times Book Review*, July 13, 2003
The Truth About Stories: A Native Narrative by Thomas King, *On the Horizon* (2006) 14:4, 171-172.
 Reviews in *Horn Book*, ongoing

Honors and Awards

For *Love Lines: Poetry in Person*: ALA Best Books for Young Adults list, 1987
 For *Eli's Ghost*: The Carl Sandburg Award, 1988
 For *Beauty and the Beast: Visions and Revisions of an Old Tale*: First place, Chicago Women in Publishing Competition), 1989
 For *Choosing Books for Children: A Commonsense Guide*: Parents' Choice Award, 1990
 For *Beauties and Beasts: The Oryx Multicultural Folktale Series*: Anne Izard Award, 1993
 For *Eliza's Dog*: CCBC Choice Book (Cooperative Center for Children's Books), 1996
 For *Seven Brave Women*: The Jane Addams Children's Book Award, 1998; Boston Globe/Horn Book Honor Book; New York Times Notable Book; Children's Book of the Year (Child Study Children's Book Committee); Smithsonian Magazine Notable Book for Children; Notable Children's Trade Book in the Field of Social Studies, NCSS/CBC; ALA Notable Booklist Editors' Choice; Horn Book Fanfare Honor List; Working Mother Magazine Best Book; New York Family Magazine Best Book
 For *Listening for Leroy*: Notable Children's Trade Book in the Field of Social Studies, 1999
 For "A Mind in Motion: A Few Moments with Madeleine L'Engle": EdPress Award, 1999
 For *Who's in the Hall?*: IRA/CBC list of Children's Choices for 2001; CCBC Choice Book, 2001
 For *Wishes, Kisses, and Pigs*: Best Children's Book Awards for 2001, CHILD magazine; 3rd place, Texas Blue Bonnet Award; finalist for six state awards
 For *The Canine Connection: Stories About Dogs and People*: A Junior Library Guild selection; Parents' Choice Silver Honor Award 2003; New York Library's 2004 Books for the Teen Age List; starred in Horn Book

Children's Reading Round Table Award, 1982
 Centennial Scholar Award, Graduate School of Library and Information Science, 1998
 University Scholar Award, University of Illinois at Urbana-Champaign, 2000-2003
 Humanities Lecture, University of Illinois at Urbana-Champaign, 2001
 Graduate College Outstanding Mentor Award, University of Illinois at Urbana-Champaign, 2004
 Association for Library & Information Science National Teaching Award, 2007
 Anne Devereaux Jordan Award, Children's Literature Association, 2009

Videotapes and Audiotapes

"Sharing Books with Young Children," American Library Association, 1986 (video)
 "Picture Books: Elements of Illustration and Story," ALA, 1987 (video)
 "Evaluating Children's Books," The Children's Book Council, 1979 (audio)
 "The Heart of the Story," The Benton Broadcasting Project, 1991 (audio)
 "Illinois Authors Series," The UIUC College of Education, 2002
 "Illinois Innovators: The Women Who Went West"
[http://illinois.edu/here now/videos.html?videoID=IiTLHDbTEUCqr4bsxp5EEw](http://illinois.edu/here_now/videos.html?videoID=IiTLHDbTEUCqr4bsxp5EEw)
 "Thankful Tales: Stories from the GSLIS Community." The Graduate School of Library and Information Science, 2012.

Selected Professional Activities

Advisory Editor, The Oxford Encyclopedia of Children's Literature, 2001-present
 Consultant, Encyclopedia Britannica Educational Corporation, 1982-1984, 1989
 Consultant, Chicago Tribune Charities Foundation classroom libraries project, 1985-86
 Consultant, Chicago Public School system, "Reading Handbook" project, 1989
 Judge, National Book Awards, Children's Literature, 1975
 Judge, American Book Awards, Children's Literature, 1981
 Judge, Boston Globe/Hornbook Award, 1997
 Chair, 2005 ALA Caldecott Committee
 Consultant, Newbery/Caldecott Committee; Notable Books Committee; Mildred Batchelder Committee (American Library Association) 1973-1978
 Lecturer, Children's Literature Institute, Columbia University, N. Y., summers, 1987-1991
 Member, International Research Society for Children's Literature
 Member, American Library Association (ALSC division)
 Member, International Board on Books for Young People (IBBY); USBBY Board of Directors 1995-1997, 2000; President 2001
 Member, Association for Library and Information Science Educators (ALISE)
 Member, Board of Directors, Cricket Magazine
 Referee, Journal of Youth Services (ALA); University of Illinois Press

Speaker, International Bicentenary Symposium on the Brothers Grimm, U. of Ill., April, 1986
 Speaker, Ezra Jack Keats Lecture, University of Southern Mississippi, February, 1987
 Speaker, International Youth Library Conference, Munich, April, 1988
 Speaker, Field Museum of Natural History Folklore Series, October, 1988
 Speaker, Moorhead State University Literacy Conference, October, 1988
 Speaker, University of Iowa School of Library and Information Science, October, 1988
 Speaker, Drexel University, Philadelphia, March, 1989
 Speaker, Northern Illinois University, June, 1991
 Speaker, Butler University, February, 1991
 Speaker, Erikson Institute, May, 1992
 Speaker, Third Biennale, Tehran, Iran, November, 1993
 Speaker, Shenandoah University, July, 1994
 Speaker, Virginia Library Association, October, 1994
 Speaker, Champaign Public Library, 1993, 1994, 1995, 1997, 1999
 Speaker, University of Iowa, 1995
 Speaker, American Library Association Conference, July, 1996
 Speaker, IBBY Congress in Groningen, the Netherlands, August, 1996
 Speaker, Library of Congress, November, 1996
 Speaker, Conference on The History of Print Culture, Madison, Wisconsin, April, 1997
 Speaker, International Research Society for Children's Literature, York, England, August, 1997
 Speaker and organizer, Allerton Institutes #34 (1992) and #39 (1997)
 Speaker, Marquis Lecture Series, Coe College, Iowa, November, 1998
 Speaker, Society of Children's Book Writers, Michigan, October, 1999
 Speaker, Northern Illinois University, Illinois, March, 2000.
 Speaker, National Reading Conference, Phoenix, December, 2000
 Speaker, Ohio State University Children's Literature Conference, January, 2001
 Speaker, University of Wisconsin/Madison Children's Literature Conference, April, 2001
 Guest lecturer, Information School at U. Washington, Seattle, August 2001
 Speaker, The Art Institute, March, 2002
 Speaker, Children's Literature Conference, Augusta, Maine, April, 2002
 Speaker, University of Redlands, CA, March, 2003
 Speaker, Oregon Library Association Conference, April, 2003
 Speaker, Alliance Library System, Literacy for Youth Institute, Peoria IL April, 2003
 Speaker, Illinois Library Association, Chicago IL October 2004; October 2005
 Speaker, Texas Library Association, Austin, TX April 2005
 Speaker, Washington University, St. Louis MO April 2005
 Speaker, Children's Literature New England, Harvard University, Boston MA August 2005
 Speaker, Youth Literature Interest Group Research Showcase, GSLIS/UIUC, Urbana IL October 2005
 Speaker, Lois Lenski Lecture, Illinois State University, Bloomington IL March 2006

Speaker/Organizer, Allerton Conference, University of Illinois,
October 2006
Speaker, Plymouth State University, New Hampshire, January 2007
Keynote, Children's Literature Association Conference, Illinois State
University, June 2008
Speaker, American Library Association Conference (ACRL), Anaheim CA,
June 2008
Keynote, Illinois Young Authors Conference, Bloomington-Normal, May
2009
Speaker, Children's Literature Conference, Northern Illinois
University, De Kalb, March 2010
Keynote, Barbara Elleman Research Library Lecture Series, Eric Carle
Museum, Amherst, April 2012

APPENDIX II

Poems by Betsy Hearne, 2012

EXPIRATIONS

She had practiced death, it was going pretty well,
limbs and will loosening, lungs and veins stilled.
Not so bad, she thought, I can do this—relieved
at her capability. In the cluttered hospital night
a rare quiet grew. Here it comes, she thought.
Among beeping machines leaped points of light,
faces glowing over them, angels oddly familiar.
So it's true about the light, she thought, but music—
she didn't know about the music, didn't know
that angels sang Happy Birthday when you died.
Overhead florescence switched on, nurses bore
toward her a chocolate cake celebrating her 66th.
Blow them out, they said, blow them out and make a wish.

When the day shift came on, they brought another cake
yellow with pink icing. Hey, we forgot the candles,
said the young one. Are you kidding, said the old one,
with that oxygen, we'd blow the place to kingdom come.

She smiled and the rest of her life, never breathed
a word about the night shift's secret.

BONUS

When your oncologist says that death
is a mystery, minutes begin to sing.
Whoever is in charge of such things,
thanks for giving me a day. The wind
blew from the south
and I had a good lunch.
Either would have been enough.

DISCLOSURE

These are the things that haunt her: Jack and Virginia,
two china dolls, their strung bodies lying in a darkened
childhood;

the way she lies in a shuttered room for hours without sleeping,
unstrung by what she has not done and does not do;

how the past stares at her with glass eyes even as she cannot
bear

to look at the color slides her father took with his black-box
camera,

photos her mother arranged neatly, year by year, so that someday
someone would see them;

how she cannot let go what was hers, a pliable body
and words published, remaindered, newly unwritten
in the mind's darkening room.